

## ENG 2300, SECTION 02E2: FILM ANALYSIS

Instructor: Michael Joshua Rowln

Class Hours: Monday, Tuesday, Wednesday, Thursday, Friday 9:30am-10:45am [Period 2]/Monday and Wednesday (Screening Period) 3:30pm-6:15pm [Periods 6-7]

Classroom: Rolfs 115

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Office: Rolfs 501

Office Hours: Monday 11:00am-1:45pm [Periods 3-4] and by appointment

### COURSE DESCRIPTION AND GOALS

Film Analysis students will become familiar with major film styles, genres, movements, and directors, as well as learning how to understand the way meaning is created in the cinema through composition, lighting, camerawork, editing, acting, sound, and color. Students will also encounter various—and, at times, competing—theories concerning cinema's ability to represent reality and narrate stories.

### COURSE STRUCTURE

The course divides into three sections:

- Section One covers the "evolution" of film style and theory up to the end of the classic Hollywood era, including the relationship between mise-en-scène and montage.
- Section Two covers two major Hollywood genres during the "Golden Age" of the studio era and those genres' relation to their historical context and the studio system itself. Section Two also covers the concept of auteurism and the manifestation of auteurism in the work of directors working in the studio system.
- Section Three covers three major film movements that can be considered as offering an alternative to classical Hollywood style, ideology, and practice. Section Three also integrates the concepts covered in the previous sections by investigating the work of Jean-Luc Godard from the late 50s to the late 60s.

### ASSIGNMENTS

In total three papers will be assigned, one at the end of each section in order to gauge students' analytical skills and understanding of basic film concepts:

- For the Section One scene analysis assignment, students will choose a scene from one of the screened films (or else a related film—but only with my permission) and analyze it shot by shot in regard to composition, lighting, editing, etc., explaining how meaning is created via aesthetic elements and decisions. (2000 words)
- For the Section Two genre and/or auteur analysis assignment,

students will choose a scene film related to one of the screened films (or else a related film—but only with my permission) and analyze it in regard to its generic components and/or auteurist markers. (2000 words)

- For the Section Three alternative movement analysis assignment, students will select one of the following historical film movements beyond the Hollywood industry—Italian Neorealism, the French New Wave, European Art Cinema—and describe its salient characteristics by selecting a representative film and explaining how it exemplifies, and possibly even extends, the visual style, narrative parameters, and ideological mission of that movement. In doing so, students will cite class readings (as well as related readings). Students may also research a Jean-Luc Godard film from the appropriate period (and one NOT screened in class) and analyze it in regard to stylistic innovation, generic and auteurist markers, and its relation to Italian Neo-realism, the French New Wave, and/or European art cinema. In doing so, students will cite class readings (as well as related readings). (2000 words)

## GRADING

Class attendance, quizzes, and participation: 25%

Papers: 75% (25% each)

Weekly quizzes will be given to gauge students on readings.

## REQUIRED TEXTS

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2012. Tenth Edition.

Baudry, Leo and Marshall Cohen, ed. *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press, 2009. Seventh Edition.

## RECOMMENDED TEXTS

Orpen, Valerie. *Film Editing: The Art of the Expressive*. New York: Wallflower Press, 2003.

Additional readings will be provided via uploaded pdf and Word files in the "Resources" section of the course Sakai website. These readings are marked in your syllabus as "handouts."

## ATTENDANCE

Film Analysis is a participation-oriented course, which means that you will build your skills and knowledge in each class throughout the semester.

Attendance is required. If you miss more than six periods during the semester, you will fail the entire course. Only those absences involving university-sponsored events, such as athletics and band, or religious holidays are exempt from this policy. Absences for illness or family emergencies will count toward your three allowed absences. Each absence beyond six will lower your overall grade by 50 points.

If you are absent, it is still your responsibility to make yourself aware of all due dates. You are still responsible for turning assignments in on time. Please do not come late to class; arriving late disrupts the entire class. If you are more than 5 minutes late, you will be marked absent. Being tardy two times will equal one absence.

#### PREPARATION

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Papers and drafts are due at the beginning of class. Late papers will not be accepted. Failure of technology is not an excuse.

#### MODE OF SUBMISSION

All papers must be in 12-point Times New Roman font and double-spaced with standard margins. Be sure to staple papers before submitting hard copies. Your final drafts should be polished and presented in a professional manner.

#### PLAGIARISM

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

- Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):
  - a. Quoting oral or written materials, whether published or unpublished, without proper attribution.
  - b. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/iudicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came. All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

#### ACADEMIC HONESTY

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

[www.dso.ufl.edu/sccr/honorcodes/honorcode.php](http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php)

## GRADED MATERIALS

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

## CONFERENCES AND OTHER ACCESS

Take advantage of office hours. These hours are for your benefit. It is helpful to make an appointment with me ahead of time, if possible, if you know that you would like to meet. If you are not able to meet during office hours, I am happy to arrange another time to meet. Feel free to email about class assignments, but in many cases it would be more helpful for you to bring these questions to me during open office hours. However, any questions about a written assignment should be asked at least 36 hours before that assignment is due. Do not e-mail with a question the night before a paper is due.

## CLASSROOM BEHAVIOR

Unless you have been told that we are using them for a specific purpose in class, laptops should be stowed. Cell phones should be turned off, and placed in a pocket, bag or purse. I should not see you looking at your phone in class. If I do, you will be marked absent. It is fine if you would like to bring a beverage such as coffee, water or soda, but please do not eat during class.

## STUDENTS WITH DISABILITIES

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)

## STATEMENT ON HARRASSMENT

UF provides an educational and working environment for its students, faculty, and staff members that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: [www.dso.ufl.edu/studentguide/studentconductcode.php#s4041](http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041)

## GRADING

A	4.0	93-100	C	2.0	73-76
A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	.67	60-62
C+	2.33	77-79	E	0.00	0-59

## GRADE APPEALS

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English, Program Assistant. Appeals may result in a higher, unchanged, or lower final grade.

## GRADE POINT EQUIVALENCIES

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalences. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.htmls>

## STATEMENT OF COMPOSITION (C) CREDIT

This course can satisfy the UF General Education requirement for Composition. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

## STATEMENT OF WRITING REQUIREMENT (WR)

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

## COURSE SCHEDULE

Section One: Origins, Classical Style, Montage, Mise-en-Scène

5/13 Class: Introduction; review syllabus and assignments

5/13 Screening: Early Edison films (Edison, various dates) Workers Leaving the Factory and others (Lumière, 1895-); A Trip to The Moon (Méliès, 1902); The Great Train Robbery (Porter, 1903); The Sealed Room (Griffith, 1909); The Mothering Heart (Griffith, 1913); The Birth of a Nation (Griffith, 1915 [excerpts])

5/14 Class: Discuss films and reading

HW: "The Significance of Film Form" (Film Art); "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," Gunning (Film Theory and Criticism)

5/15 Class: Discuss reading

HW: "The Shot: Mise-en-Scene" (Film Art)

5/15 Screening: The Cabinet of Dr. Caligari (Wiene, 1920); Nosferatu (Murnau, 1922 [excerpts])

5/16 Class: Discuss films and reading

HW: "The Cabinet of Dr. Caligari," Kracauer (handout)

5/17 Class: Discuss films and reading

HW: "Theory of Film/" Kracauer (handout)

5/20 Class: Discuss films and reading

HW: "The Relation of Shot to Shot: Editing" (Film Art); "[On Editing]/" Pudovkin (Film Theory and Criticism)

5/20 Screening: Battleship Potemkin (Eisenstein, 1925); October (Eisenstein, 1929 [excerpts]); The Man with the Movie Camera (Vertov, 1929 [excerpts])

5/21 Class: Discuss films and reading

HW: Beyond the shot [the cinematographic principle and the ideogram]; "Dramaturgy of film form [the dialectical approach to film form]," Eisenstein (Critical Theory and Criticism)

5/22 Class: Discuss reading

HW: "The Shot: Cinematography" (Film Art)

5/22 Screening: Citizen Kane (Welles, 1941)

5/23 Class: Discuss film and reading

HW: "The Evolution of the Language of Cinema," Bazin (Film Theory and Criticism)

5/24 Class: Discuss film and reading

HW: "The Ontology of the Photographic Image," Bazin (Film Theory and Criticism)

5/27 NO CLASS—MEMORIAL DAY

Section Two: Hollywood Genres and Auteurism

5/28 Class: Discuss reading

HW: "Film Genres" (Film Art); SCENE ANALYSIS ASSIGNMENT DUE

5/29 Class: Discuss reading

"Gangster as Tragic Hero," Warshow (Film Theory and Criticism)

5/29 Screening: Scarface (Hawks, 1932)

5/30 Class: Discuss film and reading

HW: "How Howard Hawks Brought Baby Up: An Apologia for the Studio System" Jewell (Film Theory and Criticism)

5/31 Class: Discuss film and reading

HW: "Auteur theory [Howard Hawks and John Ford]," Wollen (Film Theory and Criticism)

6/3 Class: Discuss reading  
HW: "The Evolution of the Western/" Bazin (handout); "The Western/" Lovell (handout)

6/3 Screening: Stagecoach (Ford, 1939)

6/4 Class: Discuss film and reading  
HW: "Narrative Form" (Film Art)

6/5 Class: Discuss film and reading  
HW: "Notes on the Auteur Theory in 1962," Sarris (Film Theory and Criticism); "Ideology, Genre, Auteur," Wood (Film Theory and Criticism)

6/5 Screening: Rear Window (Hitchcock, 1954)

6/6 Class: Discuss film and reading  
HW: "Visual Pleasure and Narrative Cinema," Mulvey (Film Theory and Criticism); "The Master's Dollhouse: Rear Window," Modleski (Film Theory and Criticism)

6/7 Class: Discuss film and reading  
HW: "Continuity Editing in Hollywood" (Film Editing); GENRE AND/OR AUTEUR ANALYSIS ASSIGNMENT DUE

Section Three: Alternative Movements and Directors: Italian Neorealism, French New Wave, New German Cinema, Jean-Luc Godard

6/10 Class: Discuss reading  
HW: "Historical Changes in Film Art: Conventions and Choices, Tradition and Trends" (Film Art)

6/10 Screening: Bicycle Thieves (De Sica, 1948); Paisan (Rossellini, 1946 [excerpts]); Umberto D. (De Sica, 1952 [excerpts])

6/11 Class: Discuss films and reading  
HW: "De Sica: Metteur-en-scène," Bazin (handout)

6/12 Class: Discuss film and reading  
HW: "The Birth of a New Avant-Garde," Astruc (handout)

6/12 Screening: Jules et Jim (Truffaut, 1962)

6/13 Class: Discuss film and reading  
HW: "A Certain Tendency of the French Cinema," Truffaut (handout)

6/14 Class: Discuss reading  
HW: "Art Cinema as a Mode of Film Practice," Bordwell (Film Theory

and Criticism)

6/17 Class: Discuss reading

HW: "Shape and a Black Point/" Nowell-Smith (handout)

6/17 Screening: Blow-up (Antonioni, 1966)

6/18 Class: Discuss film and reading

HW: "The Sounds of Silence: Modernist Acting in Michelangelo Antonioni's Blow-up/" Tomasulo (handout)

6/19 Class: Discuss reading

HW: "Art Cinema and the Avant-Garde" (Film Editing)

6/19 Screening: Pierrot le Fou (Godard, 1965); Weekend (Godard, 1967 [excerpts])

6/20 Class: Discuss film and reading

HW: "Godard's Use of Sound," Williams (handout)

6/21 Class: Discuss film and reading

HW: "Godard and Counter Cinema: Vent d'est," Wollen (Film Theory and Criticism); "Toward a Non-Bourgeois Camera Style," Henderson (Film Theory and Criticism); ALTERNATIVE MOVEMENTS AND DIRECTORS ANALYSIS ASSIGNMENT DUE